

from books of the 26th N.C. Regt. Band, C.S.A.

Bonnie Eloise Quickstep

1863

J.R. Thomas

Ed. by W.R. Baccus & T.L. Cornett

Bb Bass

1 $\text{♩} = 110$

10 *f*

19 **A** *p*

31 **B** *f*

40 1. 2.

49 **C** *mp*

59 *f*

67 *ff* **Trio** *p*

77 *f*

87

96 1. 2. *ff*

105 *ff*

Detailed description: This is a musical score for the Bb Bass part of the piece 'Bonnie Eloise Quickstep'. The score is written in bass clef with a key signature of two flats (Bb and Eb) and a 2/4 time signature. The tempo is marked as quarter note = 110. The piece begins with a series of eighth-note triplets, some of which are beamed together. The first section (measures 1-18) is marked with a forte (*f*) dynamic. At measure 19, the music transitions to a piano (*p*) dynamic and features a section labeled 'A'. This is followed by a section labeled 'B' starting at measure 31, which returns to a forte (*f*) dynamic. At measure 40, there are two first endings. The second ending leads to a section labeled 'C' starting at measure 49, marked with a mezzo-piano (*mp*) dynamic. The piece continues with a forte (*f*) dynamic through measure 66. At measure 67, the 'Trio' section begins, marked with a fortissimo (*ff*) dynamic, and then changes to a piano (*p*) dynamic. The Trio section continues through measure 86. At measure 87, the music returns to a forte (*f*) dynamic. The final section (measures 96-105) features first and second endings, with the second ending leading to a fortissimo (*ff*) dynamic. The score concludes with a final cadence.

Baritone

from the 3rd NH "Port Royal" Bandbooks

Cape May Polka

No. 46

J.W. Rowlotham

Ed. by W.R. Baccus & T.L. Cornett
Quintet by T.L. Cornett

6 *mf* *p*

12 **B** *mf* *f* *p* *f*

18 *f* *f* *p*

24 *f* *f* **C** *p*

30 *f* *mf*

36 *mf* **Trio**

41 *ff* *mf* *f* *mf*

47 *mf*

53 1. 2. **D** *mp*

59 *mf*

65 *f*

71 *f*

77 1. 2.

Bb Bass

from the books of the 26th NC Regt. Band
Oh Carry Me Back (To Old Virginny's Shore)
(De Floatin' Scow ob Ol' Virginny)

Charles "Cool" White
Ed. by W.R. Baccus & T.L. Cornett

$\text{♩} = 104$

1 *f* *mp* **A**

9 *mf* **B**

15

21 *Fine* *ff* *p* **C**

27

33

39

D.C. al Fine
Senza Replica

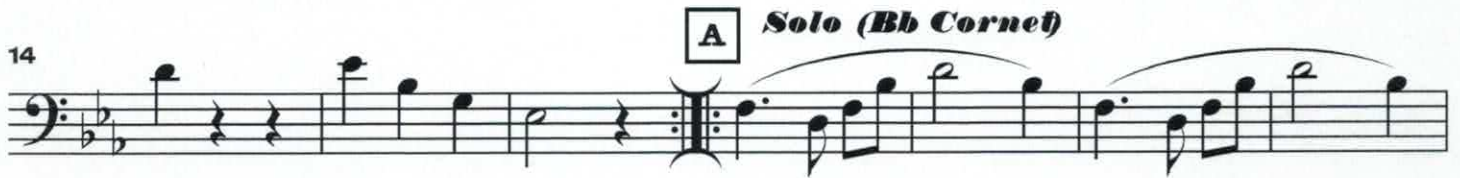
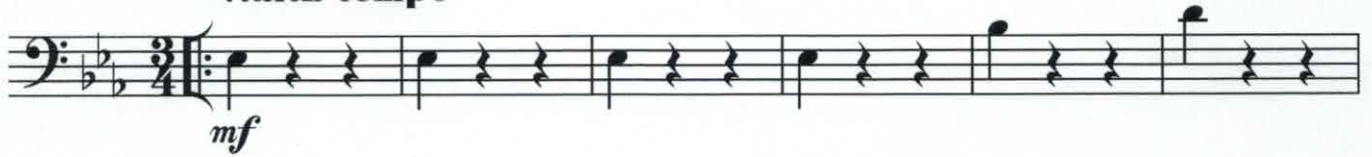
The musical score is written for Bb Bass in 6/8 time. It consists of nine staves of music. The first staff begins with a dynamic of *f* and a tempo marking of $\text{♩} = 104$. The key signature has two flats. The score includes three marked sections: Section A (measures 1-8), Section B (measures 9-14), and Section C (measures 21-26). Section C includes first and second endings. Dynamics range from *f* to *ff* and *p*. The piece concludes with a *D.C. al Fine Senza Replica* instruction.

THE COMMENCEMENT WALTZ

B \flat Baritone

Arthur T. Kennedy 1851
Arranged by Jari Villanueva

Waltz tempo



Da Capo al Fine

from SQUIRE'S Cornet Band Olio
Esmeralda or Sultan's Polka

anon

Ed. by W.R. Baccus & T.L. Cornett

Baritone

1

7

13

19

25

32

38

45

51

D.C. al Fine

GARRY OWEN

ST PATRICKS DAY IN THE MORNING

Baritone Horn

March tempo

ff

mf

A

7

13

f

20

mf

ff

f

B

28

mp

38

ff

THE FEDERAL CITY BRASS BAND

GENERAL BIRNEY'S QUICKSTEP

Tenor Horn

March tempo

$\frac{2}{4}$ **A**

Alfred Squire
Arranged by Jari Villanueva

The musical score is written for Tenor Horn in bass clef, 2/4 time, and B-flat major. It consists of six staves of music. The first staff (measures 1-10) starts with a forte (*f*) dynamic and includes a first ending bracketed as **A**. The second staff (measures 11-20) is marked **To Trio** and **D.S. al Trio**, starting with a forte (*f*) dynamic and including a second ending bracketed as **B**. The third staff (measures 21-31) is marked **Trio** and includes a third ending bracketed as **C** and a **D solo** section. Dynamics range from fortissimo (*ff*) to mezzo-piano (*mp*). The fourth staff (measures 32-41) continues the Trio section with a mezzo-forte (*mf*) dynamic. The fifth staff (measures 42-52) includes a fourth ending bracketed as **E** and maintains a mezzo-piano (*mp*) dynamic. The sixth staff (measures 53-60) concludes the piece with a mezzo-forte (*mf*) dynamic that builds to fortissimo (*ff*) at the end.

from period books found in the U.S. Marine Band archives

Gentle Annie

Bb Tenor

Stephen C. Foster

Ed. by W.R. Baccus & T.L. Cornett

Quintet by T.L. Cornett

1 $\text{♩} = 72$
mp

6 *mp*

10 **B** *f*

15 **C** *p*

21

26 **D** *mf*

31 1 2

Detailed description: This is a musical score for the Bb Tenor part of the piece 'Gentle Annie'. The score is written in bass clef with a key signature of one flat (Bb) and a time signature of 4/4. It begins with a tempo marking of quarter note = 72 and a dynamic of mezzo-piano (mp). The piece is divided into measures, with measure numbers 1, 6, 10, 15, 21, 26, and 31 indicated. There are four boxed letter markers: 'B' at measure 10, 'C' at measure 15, and 'D' at measure 26. Dynamic markings include *f* (forte) at measure 10, *p* (piano) at measure 15, and *mf* (mezzo-forte) at measure 26. The score concludes with a first ending (1) and a second ending (2) at measure 31.

Baritone **Glory, Halleluha (1861)**

♩ = 96

Wm Steffe

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). It consists of five staves of music. The first staff begins with a treble clef and a common time signature, followed by a bass clef. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). A section marked *D.C. al Coda* begins at measure 18. The score concludes with a double bar line and repeat dots.

GRAFULLA'S FAVORITE WALTZ

Tenor Horns

Septimus Winner 1827-1902
Arranged by Jari Villanueva

Tempo di Waltz

The musical score is written for Tenor Horns in a 3/4 time signature with a key signature of two flats (B-flat and E-flat). The piece begins with a dynamic marking of *mf*. The score is divided into measures, with measure numbers 6, 12, 18, 24, 30, 35, 41, and 47 indicated at the start of their respective lines. The score includes first and second endings, marked with '1.' and '2.' and enclosed in boxes labeled 'A' and 'B'. A *Fine* marking is placed above the first ending of the second ending. The dynamics vary throughout, including *p*, *ff*, and *mp*. The piece concludes with a *Da Capo al Fine* instruction.

Da Capo al Fine

LILLY BELL QUICK STEP

B \flat Baritone

G.W.E. Friederich
Arranged by Jari Villanueva

Tempo di Quickstep

A

ff f

1. 2. D.F.E.

B mf

1. 2.

C Lilly Bell p

ff

D.S.

from the Brass Band Journal (1854)

Baritone Grand March, Maggie by My Side

S.C. Foster/G.W.E. Friederich
Ed by W.R. Baccus & T.L. Cornett
Quintet by T.L. Cornett

The musical score is written for a baritone instrument in a bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The piece consists of ten staves of music, each starting with a measure number. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and dynamic markings. A first ending bracket is present at measure 16, leading to a second ending marked 'Fine'. The score concludes with a 'D.C. al Fine' instruction at measure 50.

6

11 *p*

16 1. 2. *Fine*

21 *ff*

26

31 *ff*

35

40

45 *p*

50 *D.C. al Fine*

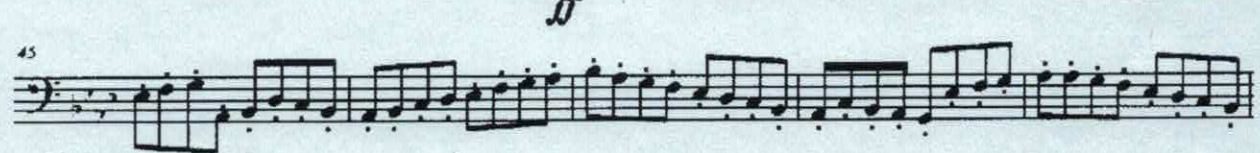
NEARER MY GOD TO THEE

B \flat Baritone

Lowell Mason 1856

Arr. Mark Elrod

Maestoso



Bb Tenor or
Solo Baritone

Star of the County Down

Amer. trad./ Charles L. Johnston

Ed. by T.L. Cornett

1 $\text{♩} = 50$
mf *f* *mf*

13 *f* *f*

24 *mf* *f*

33 *solo* *f* *Legato* *f*

43 *f*

54 *solo* *f*

65 *mp*

76 *f* a 2

86 *mf*

95 *f* *obbl.*

106 *ff*

116

125

Baritone Horn

WILLIAM TELL

Gioacchino Rossini
Arranged by Jari Villanueva

Allegro Vivace

6



ff

8 **A**



f

12



16 **B**



mf

20



24



ff

28 **C**



f

32



Baritone
-2-

36 D

Musical staff 36-39. Bass clef, key signature of two flats (B-flat and E-flat), 4/4 time signature. The staff contains four measures of music. The first measure starts with a fortissimo (*ff*) dynamic. The second measure has a mezzo-forte (*mf*) dynamic. The third and fourth measures continue the melodic line with a mezzo-forte (*mf*) dynamic.

Musical staff 40-43. Bass clef, key signature of two flats, 4/4 time signature. The staff contains four measures of music. The first measure starts with a fortissimo (*ff*) dynamic. The second measure has a fortissimo (*ff*) dynamic. The third and fourth measures continue the melodic line with a mezzo-forte (*mf*) dynamic.

Musical staff 44-47. Bass clef, key signature of two flats, 4/4 time signature. The staff contains four measures of music. The first measure starts with a fortissimo (*f*) dynamic. The second and third measures continue the melodic line with a fortissimo (*f*) dynamic. The fourth measure ends with a fortissimo (*ff*) dynamic, marked with an accent (>).

Musical staff 48-51. Bass clef, key signature of two flats, 4/4 time signature. The staff contains four measures of music, all with a fortissimo (*f*) dynamic. The melody continues with eighth and quarter notes.

Musical staff 52-55. Bass clef, key signature of two flats, 4/4 time signature. The staff contains four measures of music. The first measure starts with a fortissimo (*f*) dynamic. The second and third measures continue the melodic line with a fortissimo (*f*) dynamic. The fourth measure ends with a fortissimo (*ff*) dynamic, marked with an accent (>).